

# CONTEXT CONSIDERED

*Perspectives on American Art*



BOWDOIN COLLEGE MUSEUM OF ART, BRUNSWICK, MAINE

This brochure accompanies an exhibition of the same name at the Bowdoin College Museum of Art, Brunswick, Maine, from April 17 through June 2, 1996.

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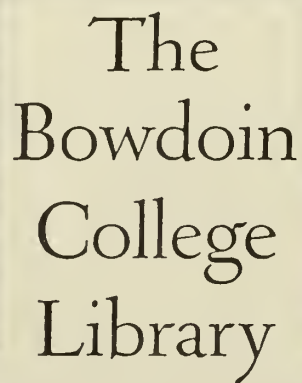
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The logo consists of a rectangular frame with a double-line border. Inside the frame, the text "The Bowdoin College Library" is centered and arranged in four lines. The word "The" is at the top, followed by "Bowdoin", "College", and "Library" at the bottom. The text is in a serif font.

The  
Bowdoin  
College  
Library

# CONTEXT CONSIDERED

*Perspectives on American Art*

*Linda J. Docherty*

IN COLLABORATION WITH

NINA S. BETTINGER '96

GARRETT C. BROADRUP '96

HANNAH M. BROWN '97

KIMBERLY G. GROSSMAN '96

LAURA B. GROVES '96

LAKIA T. KELLY '96

ELIZABETH A. KELTON '96

MATTHEW D. A. MAROLDA '96

MARIA SOLE PALMA '96

ALEXANDRA T. PUCCIARELLI '96

ANN L. RUBIN '96

AND JUSTIN G. SCHUETZ '94

## INTRODUCTION

The gallery installation *Context Considered: Perspectives on American Art* marks an extremely important moment in the history of the Bowdoin College Museum of Art. For the first time, a faculty member and undergraduates have conceptualized and realized together a major exhibition and publication. As part of the advanced seminar Art History 364: *Art in Context*, conducted during the fall of 1995, Associate Professor Linda J. Docherty, with the assistance of Andrew W. Mellon Intern Justin G. Schuetz '94, explored the many ways in which works of art relate to the larger world. Using objects from the Bowdoin art and library collections as examples, the participants investigated how physical, intellectual, and historical circumstances affect ways of making and viewing art and how, in turn, art influences its surroundings. The students' greatest challenge was using what they had learned to create an exhibition that would engage their peers at Bowdoin, and they have succeeded wonderfully.

The idea for this undertaking results from applications by the Museum of Art to the Andrew W. Mellon Foundation for six years of support, beginning in 1992, to encourage the College's faculty to use the art collections in the curriculum. We are deeply grateful to the Mellon Foundation and honored by this recognition. We are also greatly indebted to the Alex J. Ettl Foundation, which in 1995 gave operating funds to the Bowdoin College Museum of Art to be spent within the academic year at the director's discretion. That gift has enabled the museum to produce the catalogue for *Context Considered: Perspectives on American Art*. I wish especially to thank Judith E. and William H. Hazen '52 for their long-term loyalty to the museum and support of its staff and programs. As trustees of the Ettl Foundation, they chose the Museum of Art for funding, and we are most appreciative.

KATHARINE J. WATSON  
DIRECTOR

## ACKNOWLEDGMENTS

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**C**ontext Considered: Perspectives on American Art is the collaborative achievement of many individuals. Our thanks go first and foremost to Katharine J. Watson, director of the Bowdoin College Museum of Art, who trusted and encouraged a team of art history faculty and students to curate an exhibition that would explore a timely theme in a manner inviting to the College community as a whole.

The museum staff supported the project from beginning to end. Suzanne K. Bergeron provided guidance on publication, programming, and publicity; Mattie Kelley assisted with loans, permissions, and access to objects; Victoria B. Wilson served as liaison between the museum and the Department of Art; Chaké K. Higginson '78 called our attention to books of special interest; and Peter D. DeStaeble '93 shared his extensive knowledge of the collections. Special thanks go to José L. Ribas '76, who helped us make the (sometimes difficult) transition from abstract idea to concrete reality in our design for the installation, and to the student museum assistants, Katherine H. Cheney '96, Laura B. Groves '96, Elizabeth A. Kelton '96, and Shannon L. Nantais '98, who worked with him to build it. Judy Ellis Glickman and the Bangor Public Library made loans essential to the completion of the show, the latter

facilitated by Guy W. Saldanha at the Bowdoin College Library. Michael W. Mahan '73 is responsible for the handsome design of the catalogue; Dennis Griggs for the excellent photographs; Susan L. Ransom for the meticulous and thoughtful editing of the text; and Lucie G. Teegarden, director of publications, Bowdoin College, for its timely production.

Other members of the College and community gave generously of their knowledge, time, and energy. Susan B. Ravdin '80 at Special Collections, and Ruth Ferrarra at the Susan Dwight Bliss Room, Bowdoin College Library; Gerald F. Bigelow at the Peary-MacMillan Arctic Museum; and Erik C. Jorgensen and Julia Oehmig at the Pejepscot Historical Society in Brunswick showed and discussed with us their various collections. Ms. Ravdin spent countless hours with students who chose to borrow materials from Special Collections, and we are grateful for her continuing enthusiasm. Through the Office of the Dean for Academic Affairs, we received funding for an overnight retreat at Breckinridge Conference Center. The good care we received from Gail and Don Berneike at Breckinridge enabled us to pull the individual parts of the show together in a comfortable environment.



In the course of the semester, we were guided and encouraged by numerous members of the Bowdoin faculty. Professor Mark C. Wethli (Art) invited us to his studio to talk about the creative process as it takes place within that context. Professors David K. Garnick (Computer Science), Kevin D. Henson (Sociology), James A. Higginbotham (Classics), Theodora Penny Martin (Education), Sarah F. McMahon (History), and Nathaniel T. Wheelwright (Biology) met with us as a group to discuss, from their various disciplinary perspectives, images to be included in the exhibition and questions that they raised. Department of Art professors Larry D. Lutchmansingh, Clifton C. Olds, Susan E. Wegner, Thomas B. Cornell, and John McKee provided specific information and moral support, and Departmental Coordinator Dede M. Medlen skillfully converted material from eleven disks onto a single one.

An extraordinary group of Bowdoin students comprised the seminar Art 364: *Art in Context*, of which this exhibition is the culmination. Justin G. Schuetz '94, Andrew W. Mellon Curatorial Intern, assisted with the conception, content, and conduct of the course and worked closely with individual students as they devel-

oped their installations. His intellectual acuity, visual sensitivity, and commitment to excellence helped to bring the entire project to a high level of achievement. Bowdoin undergraduates Nina S. Bettinger '96, Garrett C. Broadrup '96, Hannah M. Brown '97, Kimberly G. Grossman '96, Laura B. Groves '96, LaKia T. Kelly '96, Elizabeth A. Kelton '96, Matthew D. A. Marolda '96, Maria Sole Palma '96, Alexandra T. Pucciarelli '96, and Ann L. Rubin '96 eagerly accepted the initial challenge to curate a major show for the museum. With industry, patience, and much good humor, they learned, in the course of the semester, to handle their responsibilities with knowledge, confidence, and skill. Each member of the class made a unique contribution to this exhibition, and each gave generously to the others so that the whole might be greater than the sum of its parts. The essay that follows is a synthesis of our individual discoveries and group discussions; it speaks, in the only way appropriate, for us all.

LINDA J. DOCHERTY  
ASSOCIATE PROFESSOR OF ART

# CONTEXT CONSIDERED

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## *Perspectives on American Art*

To consider art in context is to study visual objects in relationship to their surroundings. These surroundings have multiple aspects and include many individual lives. In one instance we may imagine, an established artist conceives a work in the studio, hires a model, does a series of preparatory studies, and exhibits the final product in a gallery. There, it receives favorable notice from critics and is subsequently purchased by a private collector. When the collector dies, many years later, descendants consign the work to a dealer, who, in turn, sells it to a museum. The museum has the picture restored, puts it in a new frame, and hangs it in a place of prominence. To attract public attention to its recent acquisition, it organizes gallery talks and reproduces the image on a poster.

In another scenario, a publisher employs an aspiring artist to do illustrations of contemporary life for a weekly magazine. The artist creates drawings, which are then converted into prints. As accompaniments to the text, the illustrations are reproduced in large quantities and distributed to a middle-class audience nationwide. Libraries, too, subscribe to the magazine, and at the end of the year individual issues are bound in leather and placed upon the shelves.

Time passes, and the once-struggling artist becomes famous. Recognizing the increased value of their holdings, libraries microfilm the periodical and store the bound volumes in locked stacks. Concurrently, in attics and antique shops, people search for old issues of the magazine and cut out examples of the artist's youthful work. These isolated images are bought by public institutions. Once again, the object comes to rest upon museum walls.

The purpose of this exhibition is to examine works of American art in some of the above contexts and the issues that arise from these relationships. In eleven individually curated installations, we seek to move beyond a simple object/setting duality and show how images resonate outside their frames and gain new significance when seen from different points of view. Three questions have guided our collective investigation: How does context inform works of art? How does art affect context? What happens to a work when its context changes?

The word "context" comes from the Latin verb *contexere*, which means "to weave together." As a basis for interpretive analysis, it emphasizes integration as opposed to separation, connection rather than distinction.



1. Kenyon Cox, *Drapery Study for "Painting,"* 1893

Context, by our definition, comprises both concrete physical and factual circumstances and more fluid systems of perception, knowledge, and belief. Studying art from this perspective makes it apparent, moreover, that one context helps to shape another.

A contextual approach to art interpretation befits late twentieth-century America, where lines of demarcation—political, social, sexual—are being questioned and challenged from all sides. Indeed, much of the uncertainty that

pervades contemporary culture may be attributed to a widespread desire to break, blur, cross, and collapse traditional boundaries. If this process is destabilizing, it can also be stimulating, for it calls upon each individual to examine his or her place in a dynamic order. In the art world specifically, makers, interpreters, and supporters are reconsidering—and reconfiguring—the relationship of their enterprise to “real life.”<sup>1</sup>



Our current cultural context makes this task both challenging and essential. At the national level, Congress has voted to cut government support for the National Endowments for the Arts and the Humanities, despite the fact that it constitutes a fraction of a percent of the federal budget. The debate has been heated and not without irony, deficit hawks calling for elimination of federal funding on moral grounds (art corrupts society) and art advocates defending it in economic terms (art creates jobs). Although fundamental questions about the nature of art and its role in American culture have surfaced from time to time, few politicians on either side of the aisle have attempted to address them.

For more substantive discussion of such issues one must turn to academia. Yet here, too, the arts are under critical fire. While scholars are quick to defend radical works in the name of artistic freedom, many among them simultaneously decry less controversial pieces for pandering to a capitalist establishment. The relationship between art and money in America's market economy, and the concomitant fetishization of objects, makes thoughtful people uncomfortable in times of shrinking financial resources and expanding human needs. And even venerated works of previous centuries may appear tainted when interpreted by Marxists, feminists, and deconstructionists as byproducts of a controlling, and often oppressive, culture.

Art museums occupy a tenuous position in this political and intellectual landscape. As custodians of our visual heritage, they bear primary responsibility for objects whose inflated value, fetish power, and historical origins have earned for art the epithet of elitist. It is today possible, even fashionable, to defend art in principle while deploring its material form. Museums founded in the previous century to separate aesthetic experience from practical concerns must make the former relevant to the latter if they are to survive into the next.<sup>2</sup>

To justify their continuing existence, college museums have harked back to their original mission. The Bowdoin College Museum of Art and comparable institutions whose core collections were assembled in the eighteenth and nineteenth centuries were intended by their early donors to instruct as well as to delight. This educational function had several components—scientific, historical, and moral—all of which depended on a cultural consensus unthinkable in the 1990s.<sup>3</sup> While contemporary relativism has undermined absolute certainty, it has opened the door to more dynamic engagement with works of art. In today's college art museums, objects serve as both complements to existing knowledge and stimuli to critical and creative thought.

As a primary location for viewing art, the museum as context is a comparatively recent phenomenon. The Walker Art Building at Bowdoin College, completed in 1894 and dedicated “solely to art purposes,” embodies a late-nineteenth-century belief that New World civilization had at last attained maturity. The building’s designer, Charles Follen McKim, was a leader of the American Renaissance movement, which expressed this sense of cultural arrival by imitating Europe’s venerable traditions. In the wake of the 1893 World’s Columbian Exposition, architects, sculptors, and painters began to clothe the nation’s new art institutions in the timeless forms of classicism.

Mural painting formed an essential component of such collaborative building programs, of which the Walker rotunda constitutes an exquisite representative. Kenyon Cox’s preparatory drawings for *Venice*, one of four lunettes honoring cities that had shaped the course of western art, illustrate how individual elements were conceived to serve an overall design. The light-filled *Drapery Study for “Painting”* (page 8) selectively silhouettes and conceals the female figure, which is itself composed to fit a semicircular architectural frame. It exemplifies American Renaissance ideals—for society as well as art—of harmony and unity of the whole.

Cox’s drawings for *Venice* enable us to chart an academic painter’s technical progress from preliminary sketch to finished mural, yet creation, in a larger sense, follows no such systematic pattern. Artists, along with historians and philosophers, have sought to explain the fascinating and sometimes mysterious origins of art. In this context, they have looked at both themselves, as individuals, and the external influences underlying their achievements.

Both sources are manifest in William Merritt Chase’s monotype *Self-Portrait* of circa 1900 (page 11). A flamboyant figure in the late nineteenth-century American art world, Chase renders his image here in vigorous painterly strokes. Such seemingly spontaneous handling, learned in Munich and further inspired by French impressionism, bespeaks the painter’s personal temperament and his rejection of academic formulae. Chase identifies stylistically with the European avant-garde, but he shows himself iconographically as a gentleman in jacket, cravat, and boutonniere. In this dashing, yet dignified self-representation, creation appears a simultaneous act of expression and assertion.



9. William Merritt Chase, *Self-Portrait*, ca. 1900





19. Walt Kuhn, *Reclining Nude*, 1938

At the turn of this century, even avant-garde painters such as Chase aspired to recognition by a bourgeois art establishment. In the context of tradition, a context defined by European theory and practice, figure painting constituted the highest form of art. Mastery of the human figure was a prerequisite for treating lofty themes of history, and the nude, by itself, gave visual form to ideals of beauty. The female nude, in particular, served this latter purpose while gratifying the objectifying impulse of the male gaze.<sup>4</sup>

Images of female nudes were rare and often controversial in Victorian America, but under the influence of European modernism, painters, sculptors, and photographers began to produce variations on this traditional theme. *Reclining Nude* of 1938 by Walt Kuhn (page 12) combines rococo sensuality with a new abstract sensibility. The model lies on one side, hips curving gently and breast exposed, in a passively alluring attitude. Above the neck, the graphic line becomes more agitated; a dark streak of ink separates the head from the body,





34. Winslow Homer, *Our Watering Places—The Empty Sleeve at Newport*, published in *Harper's Weekly*, August 26, 1865

and the left side of the face appears masklike under passages of tone. Challenging conventional responses to the nude, Kuhn juxtaposes a figure that appeals to physical desire with a visage that resists the viewer's penetration.

While twentieth-century artists in their studios were reinterpreting the figural tradition, photographers used the camera to expose a social context unrecognized by most Americans. Documentary photographers have comparatively limited ability to manipulate their models; because their work appears to be an objective record, however, they possess extraordinary power to influence perceptions of a

given theme. America's earliest documentarians crusaded on behalf of working-class children with pictures that contradicted bourgeois ideals of innocence and play. Their successors have questioned the Rousseauian concept of childhood as a separate and superior state by showing individual children who look cerily adult.



46. Thomas Cornell, *Poster Design*, 1974. © 1974 by Thomas Cornell



Nicholas Nixon's *Yazoo City, Mississippi* of 1979 (cover) inverts conventional middle-class notions of protective parents and vulnerable offspring. Nixon shows an African American man and a young girl (presumably his daughter, though actually his niece) on the porch of a modest Southern dwelling. The seated male glances reticently downward, while the standing female confronts the white photographer with a steady and somewhat skeptical gaze. Leaning against the adult body, the child appears to shield it with her overlapping arms. Does American society create such role reversals, we must wonder, or is this relationship more natural than it appears?

The social significance ascribed to a given image depends upon the physical context in which we view it. Before documentary photography, Americans saw the world they lived in primarily through prints. Winslow Homer's wood engraving *Our Watering Places: The Empty Sleeve at Newport* (page 13) speaks of the human cost of the Civil War and the adjustments forced upon the living in the years thereafter. Published in *Harper's Weekly* during the summer following Appomattox, this image of a single man and woman embodies an entire nation's uncertainty about changing gender roles.

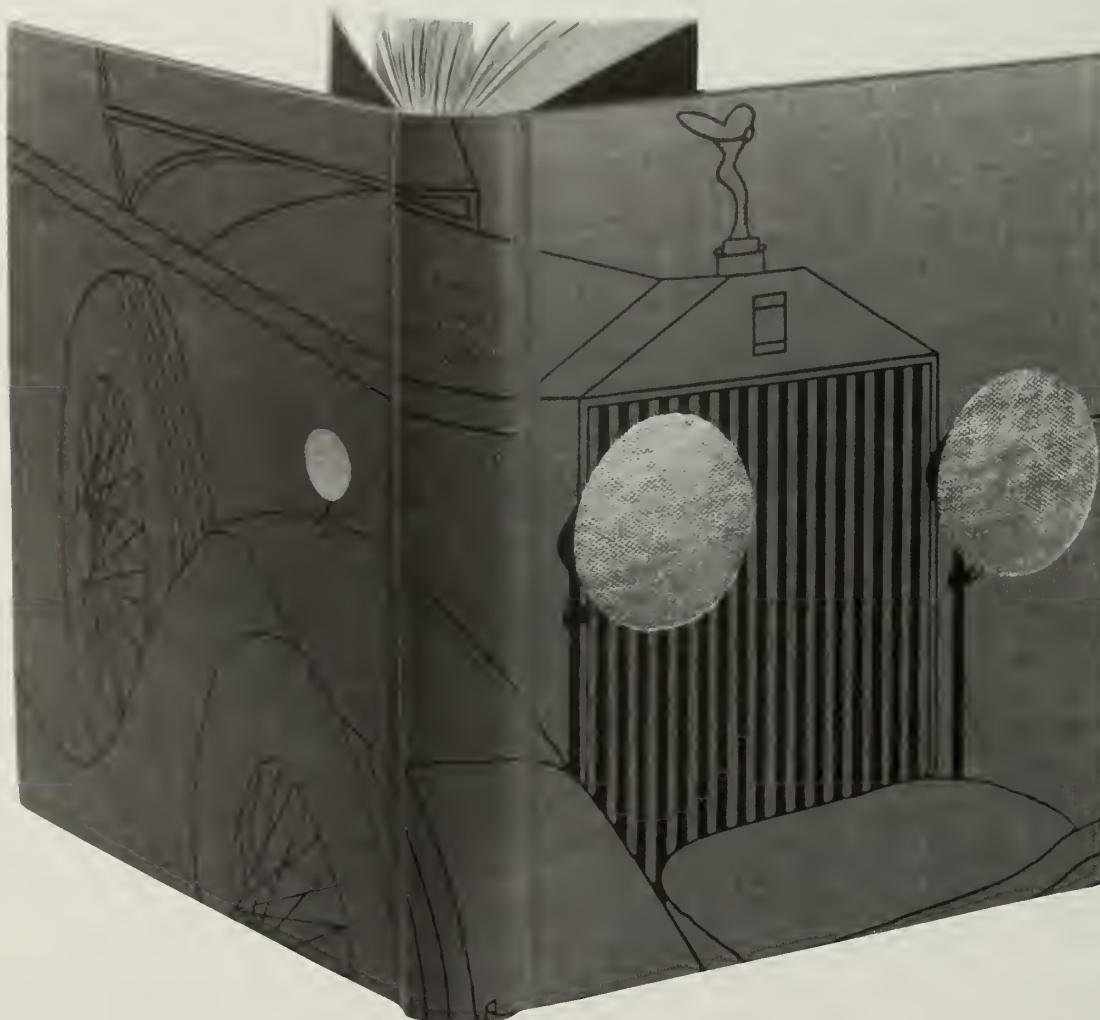
Homer's wood engravings lend themselves readily to multiple interpretations because they were reproduced in large numbers. In the original *Harper's*, *The Empty Sleeve* served as an accompaniment to a sentimental story. Today an art museum might feature the print in an exhibition on the evolution of Homer's graphic style. A history museum, by contrast, might use it to illustrate the experience of a wounded Civil War officer and his wife. Different physical contexts will alter perceptions of the disabled man and the delicate woman who holds the carriage reins; their relationship may seem hierarchical, awkward, symbiotic—or some combination of all three.

While physical surroundings influence understanding of works of art, mechanical reproduction transports images freely from one context to another. Reproductive processes deprive original objects of what Walter Benjamin calls "aura," a sacred value associated with unique existence in a specific time and place.<sup>5</sup> Some critics view this loss as positive insofar as it democratizes access to works of art; others lament the fact that it undermines the aesthetic experience of the real thing.

Although mechanical reproductions regularly serve as substitutes for works of art, they are never absolute equivalents. The mind and/or hand of the reproducer invariably insinuate themselves and, in some instances, a distinctive new original can result. Thomas Cornell's pencil and wash *Poster Design* (page 14) after Bowdoin's seventeenth-century

*Great Joined Chair* was commissioned by the Museum of Art to promote an exhibition of American furniture. By focusing on the chair's back panel, the artist transformed a solid functional object into a fluid ornamental pattern. The poster based upon the drawing highlights the decorative sensibility of early American carvers and Cornell's own metaphoric approach to reproduction.

An American impulse to unite beauty with utility also characterizes the art of book production. The Limited Editions Club, now in its sixty-seventh year, originated as a democratic effort to make finely crafted volumes of classic texts available to a wider spectrum of the reading public. Limited Editions Club designs were conceived as visual analogues to the printed word. Through a combination of imagery, typography, and materials, they made literature something to be looked at as well as read.



56. Cover of *The Great Gatsby*, 1980.  
© 1980 by the Limited Editions Club





72. Edward Sheriff Curtis, *Ready for Sealing—Nunivak*, 1928

The 1980 edition of F. Scott Fitzgerald's *The Great Gatsby* (page 16) exemplifies this artful form of textual presentation. Wrapped around the cover, the image of a Rolls Royce functions as a metonym for Fitzgerald's hero. The car, which is described as yellow in the book, is here stamped in black outline on gray buckram fabric. Silver headlights and silver letters gleam forth from the grainy surface as if through the "foul dust that floated in the wake of [Gatsby's] dreams." Crafted entirely in monochrome, the exterior design provides a fitting context for the novel's tragic content.

A dialectic between words and images also informs the history of American book illustration. Often seen as an inferior art form because of its reproductive character and dependence on a text, illustration constitutes a powerful interpretive means. The best illustrators are imaginative and critical readers whose works speak not only for an author, but for themselves and their own times.

*The Scarlet Letter* by Nathaniel Hawthorne (Bowdoin Class of 1825) explores the relationship between society and the individual in a fictionalized Puritan past. Its protagonist, Hester Prynne, is a figure Americans still find problematic, namely, the single mother. Early illustrators portray Hester as a social outcast, proud but fallen. More recent interpreters focus on the psychological effects of her isolation. Barry Moser's 1986 woodcut (page 19) of Hester looking in a convex mirror shows a woman distorted beyond recognition. Concentric lines and jagged masses converge on an ornamental "A" in the lower righthand corner, making the young mother's figure a pointer to her mark of shame. More than a visual adjunct to Hawthorne's narrative, Moser's fearsome image critiques society's power to impose its judgment upon an individual's self-perception.

Illustrations of *The Scarlet Letter* bespeak changes in cultural context, but individual artists, too, can alter their perceptions over time. In 1904, when Edward Curtis began his twenty-volume photographic record of the North American Indian, he viewed Native Americans as a dying race. Curtis sometimes manipulated his subjects to suit his romantic vision, showing them in clothes and activities from an earlier time. As his exploration continued, however, he recognized and recorded with his camera evidence of adaptation and survival.

Curtis spent a quarter of a century looking from one culture to another, and the difficulty of such an enterprise makes his photographs hard to classify. In his own time critics considered his images too beautiful to be science and too factual to be art; today scholars debate whether they constitute exploitation or preservation. A larger question posed by Curtis's work, however, concerns the limits of cross-cultural understanding. *Ready for Sealing, Nunivak* (page 17), from the final portfolio volume, shows an Eskimo hunter, harpoon in hand, looking out over an open sea. Curtis sees the fully laden kayak as a sign of cultural continuity, yet his ability to see the ocean through the sealer's eyes (which are turned away) seems limited, literally and metaphorically, by his own position on the land.

Curtis's photographs visually preserve distinctive aspects of a culture, aspects that historical context sometimes threatens to destroy. In the case of European Jewry, there is no collective history of such destruction, only individual memories of a generation that will soon be gone. Men and women who lived through the Nazi Holocaust have left accounts of their recollections, yet others with no firsthand experience also feel compelled to revisit this painful time. To do so they read books, write poems, go to sites, or look at photographs taken then and now.



65. Barry Moser, illustration for *The Scarlet Letter*, 1986.  
© 1986 by Barry Moser





79. Judy Ellis Glickman, *Prayer Shawls (Tallit), Auschwitz Concentration Camp, Poland, 1990*.  
© 1990 by Judy Ellis Glickman

*Prayer Shawls (Tallit), Auschwitz Concentration Camp, Poland 1990* (page 20) by Judy Ellis Glickman bears eloquent witness to the ghosts that haunt the camps of death. For Glickman, an American Jew whose immediate family emigrated to the United States at the turn of the century, her first visit to Auschwitz in 1988 made the Holocaust suddenly real and personal. In this infamous place where three million died, objects confiscated from Jewish prisoners are displayed today in a museum setting. Photographed through reflections on the glass, the prayer shawls at Auschwitz evoke the presence of their absent owners. Glickman's art

expresses her individual feeling of return to history and quietly asks to viewers to find their own ways back.

Like the history of the Holocaust, contemporary art calls for personal response. Since 1945, American artists have increasingly complicated the process of reception by presenting familiar images in unfamiliar ways. Popular culture, commercial advertising, the media, and even fine art reproduction provide sources for works that force viewers to recognize and reconsider the image-world that they inhabit.



Although sometimes puzzled or angered by the breakdown of boundaries between high and low culture, museum visitors in recent decades have been invited—indeed forced—to find art's meaning in a framework of their own making.

Edward Ruscha's *Fix* (back cover) exemplifies the interpretive challenge posed by works that conjure up multiple associations. Ostensibly simple, the drawing consists of a single word, formed of tape-like strips, that hovers over a shaded horizontal field. As a verbal sign, "fix" has immediate and different meaning to a carpenter, photographer, gambler, sailor, veterinarian, and drug addict (to name a few). As a visual form, the floating, bent, and disconnected letters further belie the stability they verbally imply. Faced with objects such as this one, the contemporary viewer is apt to feel that he or she is in another kind of fix. Those who engage actively in the process of reception, however, may discover untapped interpretive resources in the individual context called the self.

To consider art in context is, ultimately, to animate the viewing process. While increasing understanding and appreciation of Bowdoin's American collections, we hope this exhibition will stimulate visitors to transport objects from one installation to another and to extend the interpretive fabric we have woven according to their own designs. One might, for example, want to study women as artists, models, and subjects, or consider photography as a medium, or ponder the distinction between art and craft.

The possibilities are boundless, for each individual will bring a distinctive point of view.

Museum exhibitions are constructed contexts, but they possess a protean power. Only a museum—and particularly a college museum—can simultaneously telescope perspectives, synthesize knowledge, and offer intimate contact with original objects to which viewers may repeatedly return. Rather than isolating works of art, the museum can help us see them more clearly in relationship to each other, to various individuals, and to time and place. When this happens, it confirms the central thesis of this exhibition: context gives art enduring life.

LINDA J. DOCHERTY

ASSOCIATE PROFESSOR OF ART

<sup>1</sup>See Neil Harris, "Museums: The Hidden Agenda," in *Cultural Excursions: Marketing Appetites and Cultural Tastes in Modern America* (Chicago: University of Chicago Press, 1990), 132-147.

<sup>2</sup>On the nineteenth-century "sacralization" of art, see Lawrence W. Levine, *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America* (Cambridge, MA: Harvard University Press, 1988).

<sup>3</sup>See *The Legacy of James Bowdoin III* (Brunswick, ME: Bowdoin College Museum of Art, 1994), especially Clifton C. Olds, "The Intellectual Foundations of the College Museum."

<sup>4</sup>On the male gaze, see Laura Mulvey, "Visual Pleasure and Narrative Cinema," *Screen* 16 (Autumn 1975), 6-18.

<sup>5</sup>Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in *Illuminations*, ed. Hannah Arendt (New York: Schocken Books, 1968), pp. 217-51.

## WORKS IN THE EXHIBITION

All works are in the permanent collection of the Bowdoin College Museum of Art unless otherwise noted. Objects are listed under the individual section of the exhibition in which they appear. They are arranged alphabetically by artist or author and, in the case of the same artist or author, chronologically. The Physical Context section consists of three parts: Illustrated Magazine, Art Museum, and History Museum. Documents in the latter are listed chronologically. Starred works are illustrated in this brochure.

### MUSEUM AS CONTEXT

*LaKia T. Kelly '96, Curator*

1. Kenyon Cox

American, 1856–1919

*Drapery Study for "Painting,"* 1893

graphite

(sheet) 37.8 x 51.4 cm (14 7/8 x 20 1/4 inches)

Gift of Colonel Leonard Cox, Mrs. Caroline Cox

Lansing, and Mr. Allyn Cox

1959.3.2

2. Kenyon Cox

American, 1856–1919

*Study of Campanile of San Giorgio Maggiore,* 1893

graphite

(sheet) 15.9 x 9.8 cm (6 1/4 x 3 7/8 inches)

Gift of Colonel Leonard Cox, Mrs. Caroline Cox

Lansing, and Mr. Allyn Cox

1959.3.6

3. Kenyon Cox

American, 1856–1919

*Compositional Sketch for "Venice,"* 1893

graphite

(sheet) 9.8 x 15.9 cm (3 7/8 x 6 1/4 inches)

Gift of Colonel Leonard Cox, Mrs. Caroline Cox

Lansing, and Mr. Allyn Cox

1959.3.7

4. Kenyon Cox

American, 1856–1919

*Study-Figure of "Commerce,"* 1893

graphite

(sheet) 39.7 x 47.9 cm (15 5/8 x 18 7/8 inches)

Gift of Colonel Leonard Cox, Mrs. Caroline Cox

Lansing, and Mr. Allyn Cox

1959.9

5. Kenyon Cox

American, 1856–1919

*Study—"Lion,"* 1893

graphite

(sheet) 36.2 x 29.8 cm (14 1/4 x 11 3/4 inches)

Transfer, Cooper-Hewitt Museum of Decorative Arts and Design

1959.12

6. Kenyon Cox

American, 1856–1919

*Study of Caduceus and Ship's Rigging,* 1893

graphite

(sheet) 15.9 x 9.8 cm (6 1/4 x 3 7/8 inches)

Gift of Colonel Leonard Cox, Mrs. Caroline Cox

Lansing, and Mr. Allyn Cox

1959.3.14

7. Kenyon Cox

American, 1856–1919

*Study of Sails,* 1893

graphite

(sheet) 15.9 x 9.8 cm (6 1/4 x 3 7/8 inches)

Gift of Colonel Leonard Cox, Mrs. Caroline Cox

Lansing, and Mr. Allyn Cox

1959.3.16

8. Kenyon Cox

American, 1856–1919

*Study—"Venice,"* 1893

oil on canvas

(canvas) 50.2 x 91.4 cm (19 3/4 x 36 inches)

Gift of Mr. Allyn Cox

1968.130

## CREATION

Matthew D. A. Marolda '96, Curator

\*9. William Merritt Chase

American, 1849–1916

*Self-Portrait*, ca. 1900

monotype

(sheet) 20 x 15.2 cm (7 7/8 x 5 15/16 inches)

Museum purchase with gift from David P. Becker '70

1975.16

10. Jim Dine

American, b. 1935

*Self-Portrait*, 1978

etching, aquatint and drypoint

(sheet) 66.0 x 50.8 cm (26 x 20 inches)

(image) 32.3 x 26.5 cm (12 11/16 x 10 7/16 inches)

Museum purchase, Elizabeth B. G. Hamlin Fund

1979.2

11. David Driskell

American, b. 1931

*Benin Woman III*, 1972

woodcut

(sheet) 62.9 x 48.3 cm (24 3/4 x 19 inches)

(image) 39.1 x 29.2 cm (15 3/8 x 11 1/2 inches)

Museum purchase, Art Purchase Fund

1974.62

12. Winslow Homer

American, 1836–1910

*Artist in the Country*, 1869

published in *Appleton's Journal*, June 19, 1869

wood engraving

(sheet) 27.3 x 19.0 cm (10 3/4 x 7 1/2 inches)

(image) 15.9 x 16.8 cm (6 1/4 x 6 5/8 inches)

Museum and College Purchase, Hamlin, Quinby, and

Special Funds

1974.1.140

13. Daniel Huntington

American, 1816–1906

*Inspiration (Self-Portrait)*, ca. 1890–1900

graphite

(sheet) 18.1 x 26.6 cm (7 1/8 x 10 1/2 inches)

Museum purchase, Florence C. Quinby Fund in

memory of Henry Cole Quinby h '16

1970.27.3

14. Abelardo Morell '71

American, b. Cuba, 1948

*My Camera and Me*, 1991

gelatin silver print

(sheet) 50.5 x 60.7 cm (19 3/4 x 23 7/8 inches)

(image) 45.5 x 57.1 cm (17 7/8 x 22 3/8 inches)

Museum purchase, Helen Johnson Chase Fund

1993.3

15. Carol Pylant

American, b. 1953

*Self-Portrait*, NYC, 1988–1989

oil on wood panel

(panel and frame) 18.5 x 17.7 cm (7 1/4 x 7 inches)

Museum purchase, George Otis Hamlin Fund

1989.52

16. Raphael Soyler

American, b. Russia, 1899–1987

*Self-Portrait (with Wife)*, 1967

lithograph

(sheet) 28.6 x 37.0 cm (11 1/4 x 14 5/8 inches)

Museum purchase, George Otis Hamlin Fund

1979.21

## WORKS IN THE EXHIBITION

### TRADITION

*Elizabeth A. Kelton '96, Curator*

17. Louisa Chase

American, b. Panama, 1951

*Untitled*, 1979

oil on canvas

(panel and frame) 37.9 x 41.0 cm (14 15/16 x 16 1/8 inches)

Gift of Alex Katz

1984.16

18. Arthur B. Davies

American, 1862–1928

*Ivory Nude*, 1919

soft ground etching and aquatint

(sheet) 30.6 x 12.9 cm (12 1/16 x 5 1/16 inches)

(image) 25.9 x 10.6 cm (10 3/16 x 4 3/16 inches)

Gift of Mrs. Ernest Haskell, Sr.

1947.13.1

19. Walt Kuhn

American, 1877–1949

*Reclining Nude*, 1938

pen and ink with wash

(sheet) 19.7 x 30.5 cm (7 3/4 x 12 inches)

Gift of the Museum Associates

1980.27

20. Joseph Nicoletti

American, b. 1948

*Studio Nude, Seated*, 1976

graphite and watercolor

(sheet) 57.2 x 38.1 cm (22 x 14 1/2 inches)

Museum purchase with the aid of funds from the  
National Endowment for the Arts

1977.5

21. Marilee Shapiro

American

*Female Nude*

india ink and soot from candle

(sheet) 25.4 x 20.3 cm (10 x 8 inches)

Gift of Eliot O'Hara

1962.101

22. Jock Sturges

American, b. 1947

*Bettina, Montalivet, France*, 1991

gelatin silver print

(sheet) 50.7 x 40.3 cm (20 x 16 inches)

(image) 48.3 x 36.0 cm (19 x 14 1/4 inches)

Museum purchase

1993.43

23. Edward Weston

American, 1886–1958

*Nude*, 1934

gelatin silver print

(mount) 43.2 x 35.6 cm (17 x 14 inches)

(sheet and image) 8.9 x 11.6 cm (3 1/2 x 4 9/16 inches)

Anonymous gift

1971.43.7

### SOCIAL CONTEXT

*Garrett C. Broadrup '96, Curator*

24. Lewis Wickes Hine

American, 1874–1940

*Carolina Cotton Mill*, 1908

gelatin silver print

(sheet and image) 10.1 x 14.4 cm (3 15/16 x 5 5/8 inches)

Museum purchase, Lloyd O. and Marjorie Strong  
Coulter Fund

1985.42

25. Danny Lyon

American, b. 1942

*Joselin, Santa Marta, Colombia*, 1972

gelatin silver print

(sheet) 27.9 x 35.2 cm (11 x 13 7/8 inches)

(image) 21.9 x 33.0 cm (8 5/8 x 13 inches)

Gift of Mr. Michael G. Frieze '60

1982.28.22



26. Sally Mann

American, b. 1951

*Naptime*, 1989

gelatin silver print

(sheet) 49.5 x 60.3 cm (19 1/2 x 23 3/4 inches)

(image) 46.0 x 58.7 cm (18 1/8 x 23 1/8 inches)

Museum purchase, Lloyd O. and Marjorie Strong  
Coulter Fund

1993.35

27. Abelardo Morell '71

American, b. Cuba, 1948

*Brady Sitting*, 1989

gelatin silver print

(sheet) 61.0 x 50.5 cm (24 x 19 7/8 inches)

(image) 57.1 x 45.5 cm (22 1/2 x 17 15/16 inches)

Museum purchase, Helen Johnson Chase Fund  
1993.4

\*28. Nicholas Nixon

American, b. 1947

*Yazoo City, Mississippi*, 1979

gelatin silver print

(sheet) 20.3 x 25.1 cm (8 x 9 15/16 inches)

Museum purchase with the aid of funds from the  
National Endowment for the Arts  
1982.3

29. William Eugene Smith

American, 1918–1978

*Pride Street*, 1955–57

gelatin silver print

(mount) 50.0 x 40.6 cm (19 11/16 x 16 inches)

(sheet and image) 34.3 x 23.0 cm (13 1/2 x 9 1/16 inches)

Museum purchase  
1990.61

30. Weegee (Arthur Fellig)

American, b. Austria, 1899–1968

*Children Sleeping on Fire Escape*, 1938

gelatin silver print

(sheet) 32.4 x 26.4 cm (12 3/4 x 10 7/16 inches)

(image) 29.6 x 25.0 cm (11 11/16 x 9 7/8 inches)

Gift of Dr. George A. Violin  
1986.84

## PHYSICAL CONTEXT

*Hannah M. Brown '97, Curator*

### ILLUSTRATED MAGAZINE

31. *Harper's Weekly*

New York: Harper's Magazine Company, 1857–1976.  
Vol. 9, 1865.

(image) 23.3 x 34.9 cm (9 3/16 x 13 3/4 inches)

Lent by the Bangor Public Library

### ART MUSEUM

32. Winslow Homer

American, 1836–1910

*The War—Making Havelocks for the Volunteers*

published in *Harper's Weekly*, June 29, 1861

wood engraving

(sheet) 40.6 x 27.9 cm (16 x 11 inches)

(image) 27.6 x 23.4 cm (10 7/8 x 9 3/16 inches)

Museum and college purchase, Hamlin, Quinby, and  
Special Funds  
1974.1.76

33. Winslow Homer

American, 1836–1910

*News from the War*

published in *Harper's Weekly*, June 14, 1862

wood engraving

(sheet) 40.0 x 55.9 cm (15 3/4 x 22 inches)

(image) 33.7 x 51.4 cm (13 1/4 x 20 1/4 inches)

Museum and college purchase, Hamlin, Quinby, and  
Special Funds  
1974.1.92

\*34. Winslow Homer

American, 1836–1910

*Our Watering Places—The Empty Sleeve at Newport*

published in *Harper's Weekly*, August 26, 1865

wood engraving

(sheet) 26.4 x 40.0 cm (10 3/8 x 15 3/4 inches)

(image) 23.3 x 34.9 cm (9 3/16 x 13 3/4 inches)

Museum and college purchase, Hamlin, Quinby, and  
Special Funds  
1974.1.115

## WORKS IN THE EXHIBITION

### HISTORY MUSEUM

#### 35. Winslow Homer

American, 1836–1910

*The Surgeon at Work at the Rear During an Engagement*  
published in *Harper's Weekly*, July 12, 1862

wood engraving

(sheet) 27.9 x 40.6 cm (11 x 16 inches)

(image) 23.2 x 35.2 cm (9 1/8 x 13 7/8 inches)

Museum and college purchase, Hamlin, Quinby, and  
Special Funds

1974.1.94

#### 36. Winslow Homer

American, 1836–1910

*Our Watering Places—The Empty Sleeve at Newport*  
published in *Harper's Weekly*, August 26, 1865

wood engraving

(sheet) 25.7 x 38.1 cm (10 1/8 x 15 inches)

(image) 23.3 x 34.9 cm (9 3/16 x 13 3/4 inches)

Gift of Mr. and Mrs. Albert E. Stone

1986.107

#### 37. Letter

Oliver Otis Howard to Elizabeth Waite Howard

Camp California, February 14, 1862

(folded sheet) 20.3 x 15.2 cm (8 x 6 inches)

Oliver Otis Howard (Class of 1850, b 1888) Papers,  
Special Collections, Bowdoin College Library

#### 38. Letter

Elizabeth Waite Howard to Oliver Otis Howard

Auburn, Maine, March 19, 1862

(folded sheet) 20.6 x 12.7 cm (8 1/8 x 5 inches)

Oliver Otis Howard Papers, Special Collections, Bowdoin  
College Library

#### 39. Telegram

Frederick D. Sewall to Elizabeth Waite Howard

June 2, 1862

(sheet) 19.4 x 13.3 cm (7 3/4 x 5 1/4 inches)

Oliver Otis Howard Papers, Special Collections, Bowdoin  
College Library

#### 40. Letter

Oliver Otis Howard to Elizabeth Waite Howard

June 3, 1862

(folded sheet) 20.3 x 12.7 cm (8 x 5 inches)

Oliver Otis Howard Papers, Special Collections, Bowdoin  
College Library

#### 41. Letter

Elizabeth Waite Howard to Oliver Otis Howard

Augusta, Maine, September 21, 1862

(folded sheet) 20.3 x 12.4 cm (8 x 4 7/8 inches)

Oliver Otis Howard Papers, Special Collections, Bowdoin  
College Library

#### 42. Photograph of Elizabeth Waite Howard and Oliver Otis Howard, ca. 1900

(mount) 10.8 x 13.3 cm (4 1/4 x 5 1/4 inches)

(sheet and image) 9.5 x 11.7 cm (3 3/4 x 4 5/8 inches)

Visual Image Collections, Bowdoin College Archives

#### 43. Photograph of Major General Oliver Otis Howard, circa 1902

(mount and image) 27.9 x 21.6 cm (11 x 8 1/2 inches)

Visual Image Collections, Bowdoin College Archives

## MECHANICAL REPRODUCTION

*Laura B. Groves '96, Curator*

44. *The Art of American Furniture*, 1974  
(sheet) 64.5 x 47.0 cm (25 3/8 x 18 1/2 inches)  
Commercially printed exhibition poster  
Bowdoin College Museum of Art, 1974

45. Mathew B. Brady  
American, ca. 1823–1896  
*Brig. Gen. Joshua L. Chamberlain*  
Brady Collection, National Archives  
reproduced in *In the Hands of Providence* by Alice Rains  
Trulock  
(Chapel Hill: University of North Carolina Press, 1992),  
217.

\*46. Thomas Cornell  
American, b. 1937  
*Poster Design*, for *The Art of American Furniture*, 1974  
pencil and wash  
(sheet) 38.7 x 29.5 cm (15 1/4 x 11 5/8 inches)  
Museum purchase, Elizabeth B. G. Hamlin Fund  
1974.34

47. Winslow Homer  
American, 1836–1910  
*The Bright Side*  
published in *Our Young Folks*, July 1866  
wood engraving  
(sheet) 20.3 x 12.7 cm (8 x 5 inches)  
Museum and college purchase, Hamlin, Quinby, and  
Special Funds  
1974.1.117

48. Winslow Homer  
American, 1836–1910  
*Army Teamsters*, 1885  
published by Armstrong & Co., The Riverside Press,  
Cambridge, MA  
chromolithograph  
(sheet) 44.5 x 71.1 cm (17 1/2 x 28 inches)  
Museum purchase, Elizabeth B. G. Hamlin Fund  
1968.4

49. Cheryl A. Pula  
American, b. 1950  
*Joshua Lawrence Chamberlain, USV*, 1995  
cross-stitch  
(image) 40.0 x 25.4 cm (15 3/4 x 10 inches)  
Joshua Lawrence Chamberlain Collection, Special  
Collections, Bowdoin College Library  
Gift of the artist

50. School of William Searle  
American, b. England, 1634–1667  
*Joined Great Chair*, ca. 1663–1667  
white and red oak  
123.2 x 64.8 x 38.8 cm (48 1/2 x 25 1/2 x 15 1/4 inches)  
Gift of Mr. Ephraim William Farley, Class of 1836  
1872.1

## THE ART OF BOOK PRODUCTION

*Kimberly G. Grossman '96, Curator*

51. Charles Baudelaire. *Flowers of Evil*.  
New York: Limited Editions Club, 1971.  
(cover) 22.9 x 14.9 cm (9 x 5 7/8 inches)  
Special Collections, Bowdoin College Library

52. *Bhagavad Gita*.  
Bombay: Commercial Press for the Limited Editions  
Club, 1965.  
(cover) 26.0 x 18.1 cm (10 1/4 x 7 1/8 inches)  
Special Collections, Bowdoin College Library  
Gift of Mrs. John C. Pickard

53. Ray Bradbury. *Fahrenheit 451*.  
San Francisco: Lawton Kennedy for the Limited Editions  
Club, 1982.  
(cover) 27.9 x 18.1 cm (11 x 7 1/8 inches)  
Special Collections, Bowdoin College Library

## WORKS IN THE EXHIBITION

54. Confucius. *Analects*.

Shanghai: Commercial Press for the Limited Editions Club, 1933.

(box) 30.2 x 20.0 cm (11 7/8 x 7 7/8 inches)

(cover) 27.9 x 17.8 cm (11 x 7 inches)

Special Collections, Bowdoin College Library

55. Joseph Conrad. *Heart of Darkness*.

New York: Limited Editions Club, 1992.

(cover) 31.1 x 26.7 cm (12 1/4 x 10 1/2 inches)

Special Collections, Bowdoin College Library

\*56. F. Scott Fitzgerald. *The Great Gatsby*.

Vermont: Stinehour Press for the Limited Editions Club, 1980.

(cover) 22.9 x 17.8 cm (9 x 7 inches)

Special Collections, Bowdoin College Library

57. William H. Hudson. *Far Away and Long Ago*.

Buenos Aires: Guillermo Kraft for the Limited Editions Club, 1943.

(cover) 27.9 x 21.6 cm (11 x 8 1/2 inches)

Special Collections, Bowdoin College Library

Gift of Mrs. John C. Pickard

58. Jack London. *Call of the Wild*.

New York: Limited Editions Club, 1960.

(cover) 27.3 x 22.2 cm (10 3/4 x 8 3/4 inches)

Special Collections, Bowdoin College Library

Gift of Mrs. John C. Pickard

59. Sophocles. *Oedipus the King*.

Haarlem: Joh. Enehede en Zonen for the Limited Editions Club, 1955.

(cover) 30.8 x 21.0 cm (12 1/8 x 8 1/4 inches)

Special Collections, Bowdoin College Library

Gift of Mrs. John C. Pickard

60. Walt Whitman. *Leaves of Grass*.

New York: Limited Editions Club, 1929.

(cover) 28.6 x 20.0 cm (11 1/4 x 7 7/8 inches)

Special Collections, Bowdoin College Library

## WORD AND IMAGE

Ann L. Rubin '96, Curator

61. Nathaniel Hawthorne. *The Scarlet Letter*.

New York: Privately printed, 1904.

Illustrated by A. Robaudi and C. Graham

(cover) 26.4 x 18.7 cm (10 3/8 x 7 3/8 inches)

Special Collections, Bowdoin College Library

Gift of Richard B. Harwell

62. Nathaniel Hawthorne. *The Scarlet Letter*.

New York: The Grolier Club, 1908.

Illustrated by Leon Boisson after watercolors by George H. Boughton

(cover) 28.9 x 19.7 cm (11 3/8 x 7 3/4 inches)

Special Collections, Bowdoin College Library

63. Nathaniel Hawthorne. *The Scarlet Letter*.

New York: Limited Editions Club, 1941.

Illustrated by Henry Varnum Poor

(cover) 24.1 x 16.5 cm (9 1/2 x 6 1/2 inches)

Special Collections, Bowdoin College Library

64. Nathaniel Hawthorne. *The Scarlet Letter*.

New York: The Libra Collection, 1960.

Illustrated by Jacob Landau

(cover) 25.1 x 18.1 cm (9 7/8 x 7 1/8 inches)

Special Collections, Bowdoin College Library

\*65. Nathaniel Hawthorne. *The Scarlet Letter*.

New York: Harcourt, Brace, Jovanovich Publishing, 1986.

Illustrated by Barry Moser

(cover) 27.9 x 18.4 cm (11 x 7 1/4 inches)

Special Collections, Bowdoin College Library

66. Nathaniel Hawthorne. *The Scarlet Letter*.

London: The Folio Society, 1992.

Illustrated by David Frampton

(cover) 22.9 x 15.2 cm (9 x 6 inches)

Bowdoin College Library



## CULTURAL CONTEXT

*Alaxandra T. Pucciarelli '96, Curator*

67. Edward Sheriff Curtis  
American, 1868–1952  
*Renegade Type—Apache*, 1903  
From *The North American Indian*.  
Seattle, WA: E. S. Curtis;  
Cambridge, MA: The University Press, 1907  
Port. 1, plate 12  
photogravure  
(sheet) 55.4 x 45.4 cm (21 3/4 x 17 7/8 inches)  
(plate) 44.3 x 33.7 cm (17 1/2 x 13 1/4 inches)  
Special Collections, Bowdoin College Library  
Gift of Frank A. Munsey
68. Edward Sheriff Curtis  
American, 1868–1952  
*Chideh—Apache*, 1903  
From *The North American Indian*  
Seattle, WA: E. S. Curtis;  
Cambridge, MA: The University Press, 1907  
Port. 1, plate 18  
photogravure  
(sheet) 55.4 x 45.4 cm (21 3/4 x 17 7/8 inches)  
(plate) 43.5 x 33.2 cm (17 1/8 x 13 1/8 inches)  
Special Collections, Bowdoin College Library  
Gift of Frank A. Munsey
69. Edward Sheriff Curtis  
American, 1868–1952  
*The Blanket Weaver—Navaho*, 1904  
From *The North American Indian*  
Seattle, WA: E. S. Curtis;  
Cambridge, MA: The University Press, 1907  
Port. 1, plate 34  
photogravure  
(sheet) 45.4 x 55.4 cm (17 7/8 x 21 3/4 inches)  
(plate) 33.7 x 42.7 cm (13 1/4 x 16 13/16 inches)  
Special Collections, Bowdoin College Library  
Gift of Frank A. Munsey

70. Edward Sheriff Curtis  
American, 1868–1952  
*A Point of Interest—Navaho*, 1904  
From *The North American Indian*  
Seattle, WA: E. S. Curtis;  
Cambridge, MA: The University Press, 1907  
Port. 1, plate 36  
photogravure  
(sheet) 45.4 x 55.4 cm (17 7/8 x 21 3/4 inches)  
(plate) 31.2 x 41.0 cm (12 1/4 x 16 1/8 inches)  
Special Collections, Bowdoin College Library  
Gift of Frank A. Munsey
71. Edward Sheriff Curtis  
American, 1868–1952  
*Boys in Kaiak—Nunivak*, 1928  
From *The North American Indian*  
Seattle, WA: E. S. Curtis;  
Cambridge, MA: The University Press, 1930  
Port. 20, plate 690  
photogravure  
(sheet) 45.4 x 55.4 cm (17 7/8 x 21 3/4 inches)  
(plate) 34.7 x 42.6 cm (13 11/16 x 16 3/4 inches)  
Special Collections, Bowdoin College Library  
Gift of Frank A. Munsey
- \*72. Edward Sheriff Curtis  
American, 1868–1952  
*Ready For Sealing—Nunivak*, 1928  
From *The North American Indian*  
Seattle, WA: E. S. Curtis;  
Cambridge, MA: The University Press, 1930  
Port. 20, plate 695  
photogravure  
(sheet) 45.4 x 55.4 cm (17 7/8 x 21 3/4 inches)  
(plate) 34.6 x 42.5 cm (13 5/8 x 16 3/4 inches)  
Special Collections, Bowdoin College Library  
Gift of Frank A. Munsey

## WORKS IN THE EXHIBITION

### 73. Edward Sheriff Curtis

American, 1868–1952

*Cape Prince of Wales Man*, 1928

From *The North American Indian*

Seattle, WA: E. S. Curtis;

Cambridge, MA: The University Press, 1930

Port. 20, plate 708

photogravure

(sheet) 55.4 x 45.4 cm (21 3/4 x 17 7/8 inches)

(plate) 44.3 x 32.2 cm (17 1/2 x 12 3/4 inches)

Special Collections, Bowdoin College Library

Gift of Frank A. Munsey

### 74. Edward Sheriff Curtis

American, 1868–1952

*Ola—Noatak*, 1928

From *The North American Indian*

Seattle, WA: E. S. Curtis;

Cambridge, MA: The University Press, 1930

Port. 20, plate 716

photogravure

(sheet) 55.4 x 45.4 cm (21 3/4 x 17 7/8 inches)

(plate) 44.6 x 32.3 cm (17 1/2 x 12 3/4 inches)

Special Collections, Bowdoin College Library

Gift of Frank A. Munsey

## HISTORICAL CONTEXT

*Nina S. Bettinger '96, Curator*

### 75. Judy Ellis Glickman

American, b. 1938

*Barracks, Birkenau Concentration Camp, Poland*, 1988

gelatin silver print

(sheet) 35.5 x 27.7 cm (14 x 11 inches)

(image) 34.6 x 26.6 cm (13 5/8 x 10 1/2 inches)

Museum purchase, Lloyd O. and Marjorie Strong

Coulter Fund

1992.34

### 76. Judy Ellis Glickman

American, b. 1938

*Bohusovice Train Station at Theresienstadt*,

*Czechoslovakia*, 1991

gelatin silver print from infrared- negative

(sheet) 40.5 x 50.5 cm (16 x 19 7/8 inches)

(image) 32.0 x 47.8 cm (12 5/8 x 18 7/8 inches)

Gift of the artist

1992.31

### 77. Judy Ellis Glickman

American, b. 1938

*Cell, Auschwitz Concentration Camp, Poland*, 1988

gelatin silver print

(sheet) 27.9 x 35.6 cm (11 x 14 inches)

(image) 26.0 x 34.3 cm (10 1/4 x 13 1/2 inches)

Lent by the artist

### 78. Judy Ellis Glickman

American, b. 1938

*Mound of Human Ash, Majlanek Concentration Camp*,

*Poland*, 1990

gelatin silver print from infrared- negative

(sheet) 28.0 x 35.5 cm (11 x 14 inches)

(image) 23.5 x 34.8 cm (9 1/4 x 13 3/4 inches)

Gift of the artist

1992.33

### \*79. Judy Ellis Glickman

American, b. 1938

*Prayer Shawls (Tallit), Auschwitz Concentration Camp*,

*Poland*, 1990

gelatin silver print

(sheet) 28.0 x 35.3 cm (11 x 13 7/8 inches)

(image) 24.0 x 34.5 cm (9 3/8 x 13 5/8 inches)

Gift of the artist

1992.32

### 80. Judy Ellis Glickman

American, b. 1938

*Reflection of a Woman Viewing Oven, Auschwitz*

*Concentration Camp, Poland*, 1988

gelatin silver print

(sheet) 27.9 x 35.6 cm (11 x 14 inches)

(image) 25.4 x 33.7 cm (10 x 13 1/4 inches)

Lent by the artist

## RECEPTION

*Maria Sole Palma '96, Curator*

81. Roy Lichtenstein

American, b. 1923

*Crak!*, 1964

offset lithograph

(sheet) 53.8 x 72.4 cm (21 1/8 x 28 1/2 inches)

(image) 47.4 x 68.5 cm (18 5/8 x 26 15/16 inches)

Museum purchase

1966.42

82. Bruce Nauman

American, b. 1941

*Oiled/Dead*, 1975

screenprint and lithograph

(sheet) 115.6 x 125.7 cm (45 1/2 x 49 1/2 inches)

(image) 106.1 x 114.2 cm (41 3/4 x 44 15/16 inches)

Museum purchase, Elizabeth B. G. Hamlin Fund

1985.33

83. Robert Rauschenberg

American, b. 1925

*Post Rally*, 1965

lithograph

(sheet) 116.3 x 79.6 cm (45 3/4 x 31 1/4 inches)

Museum purchase with the aid of funds from the

National Endowment for the Arts

1982.17

\*84. Edward Ruscha

American, b. 1937

*Fix*, 1972

brushed gunpowder, indications of pen and ink on paper

(sheet) 29.2 x 73.7 cm (11 1/2 x 29 inches)

Museum purchase with the aid of funds from the

National Endowment for the Arts

1981.36

85. Pat Steir

American, b. 1940

*The Wave—From the Sea—After Leonardo, Hokusai, and*

*Courbet*, 1985

aquatint, drypoint, softground, hardground, and soap-ground etching

(sheet) 109.2 x 137.2 cm (43 x 54 inches)

(image) 91.5 x 104.3 cm (36 x 45 inches)

Museum purchase, Lloyd O. and Marjorie Strong

Coulter Fund

1986.93



84. Edward Ruscha, *Fix*, 1972. © 1972 by Edward Ruscha